

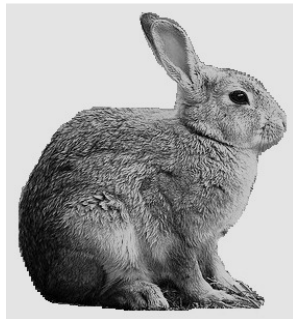
LII Oov Vee

aodán mccardle

Smithereens Press

LlOoVvee

Aodán McCardle



Smithereens Press 4

LllOovVee

is first published by Smithereens Press

<http://smithereenspress.blog.com>

on 16th April 2013.

Copyright © Aodán McCardle.

All rights reserved.

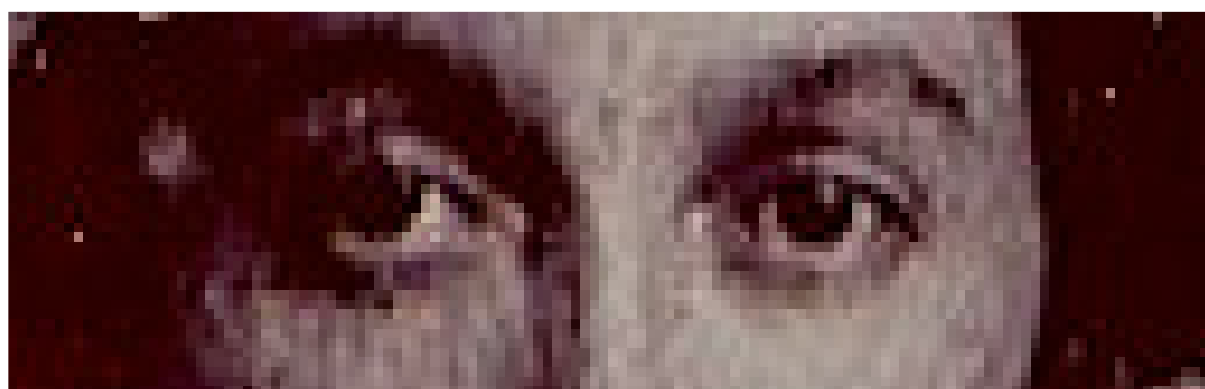
Cover Image: McCardle/McCloskey family photograph.

Author photograph by Aodán McCardle.

Text set in Cambria.

smithereens.press@gmail.com

LllOovVee



The accident of birth
if we are really here at all and what's the worth of
thinking any different

and the seeming sleep state
that increases significance

the intimacy of importance
the awokeness of insignificance

the fear of not
the impossibility of protecting the significance of accident

the sheer violence
 the how did they
 how do they

assault	intimate	impotence
wave	onto	repeat
voyeur	naive	defeat
shame	beauty	waste
distort	be	done
feed	grow	fowl
use	wrap	clench
them	mine	theirs
wonder	touch	shrink
lessless	worry	suffer
ignore	ache	pain
	hope	hopeless
	do	shun
	fleet	wish less
		nothing
		eternal

the egotism of disgust
the egotism of the consideration of egotism
the disgust of egotism
the nothing of writing
the something of writing
the alternative of writing
the decision

 the possibility
 the space
 the place
writing as other than
 to make a line

in time
 inspace
 inplace
rather than
to look at
to take time to
to be there helpless
in thrall
in of inability
in still
because what
what
 how
 how
to be there
 here

What

how

how

to be true

here

to love

l m m m

l m m m

l m m m

l m m m

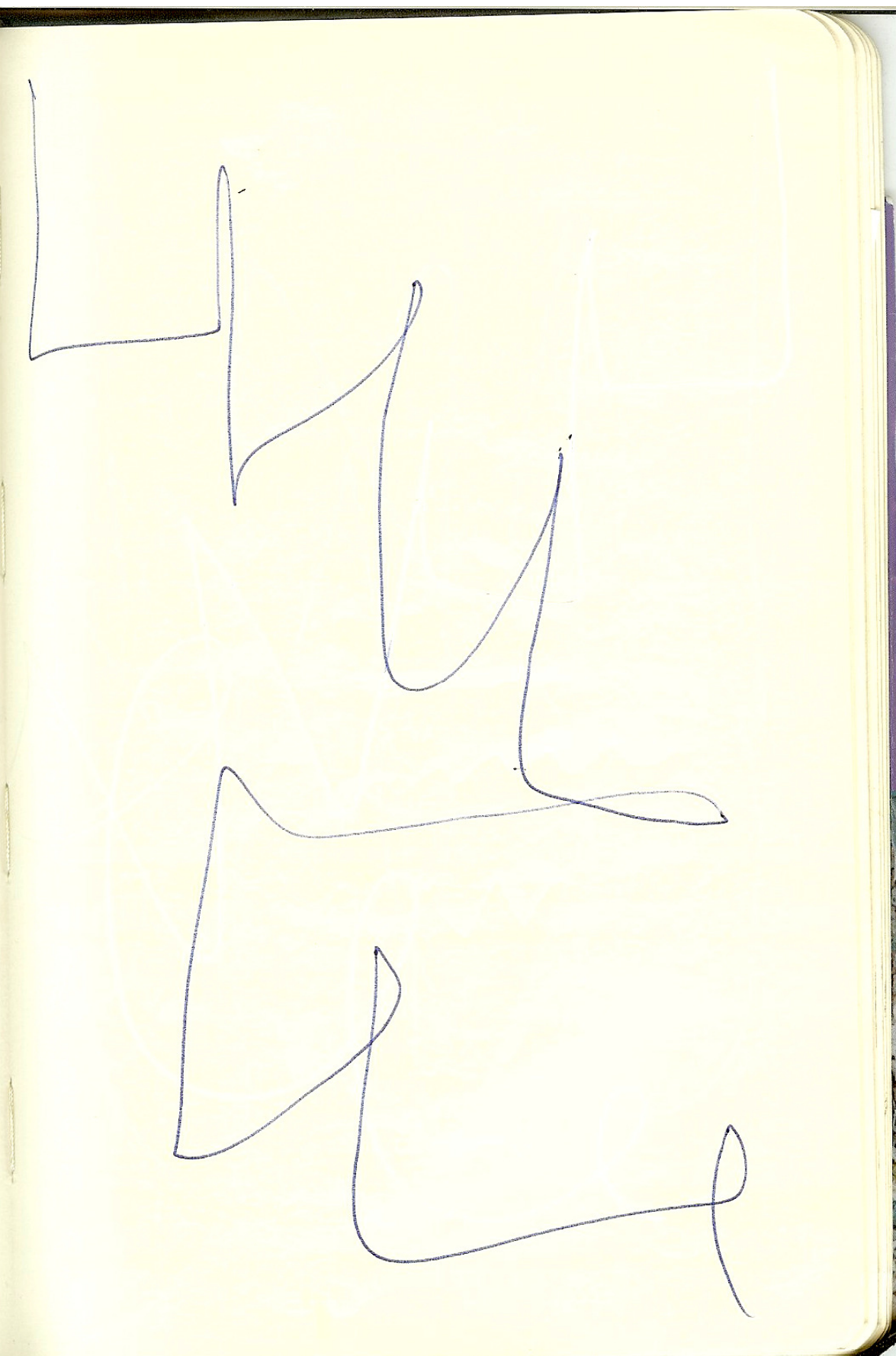
l e e e e e

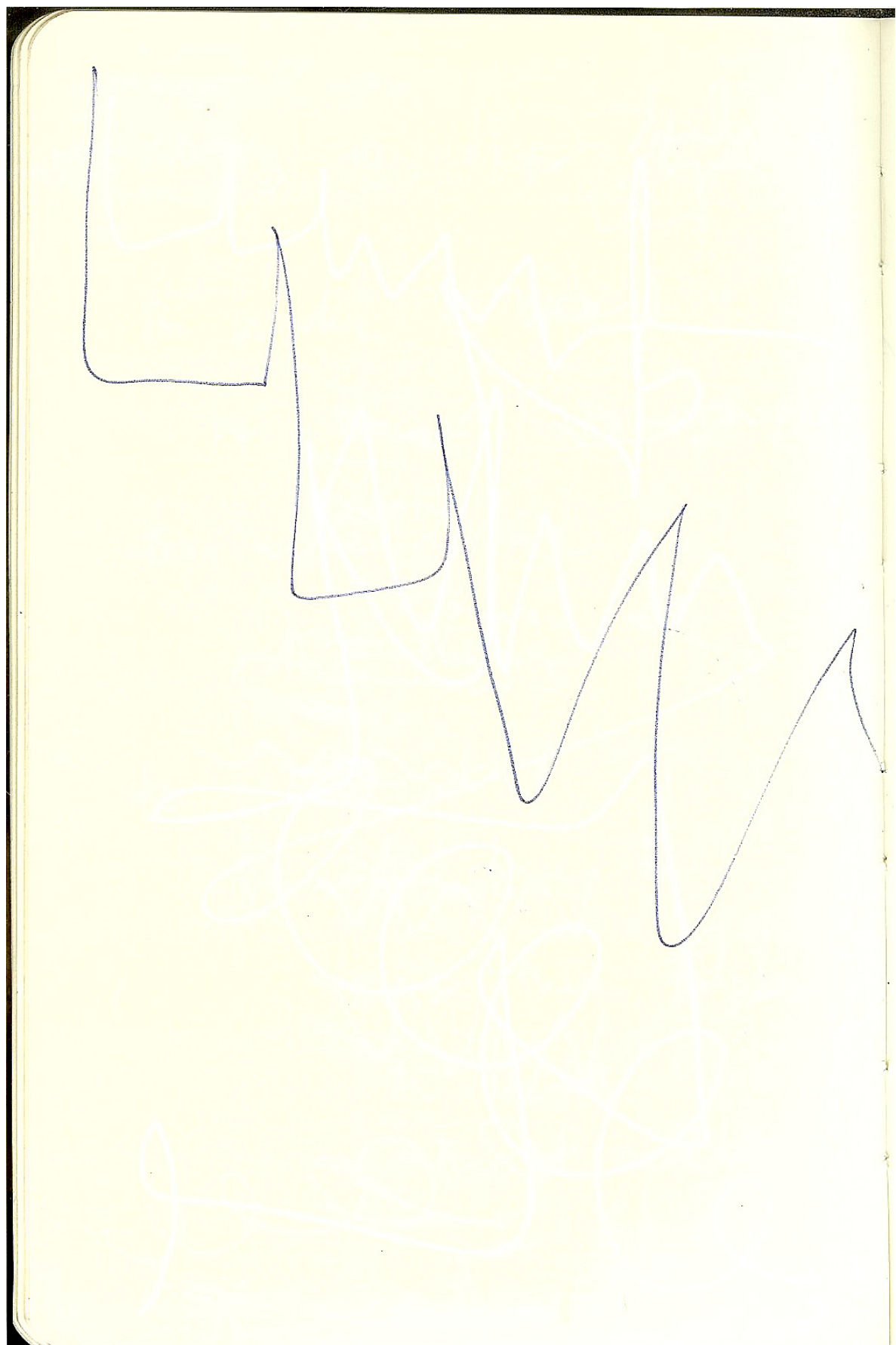
l h h h h h

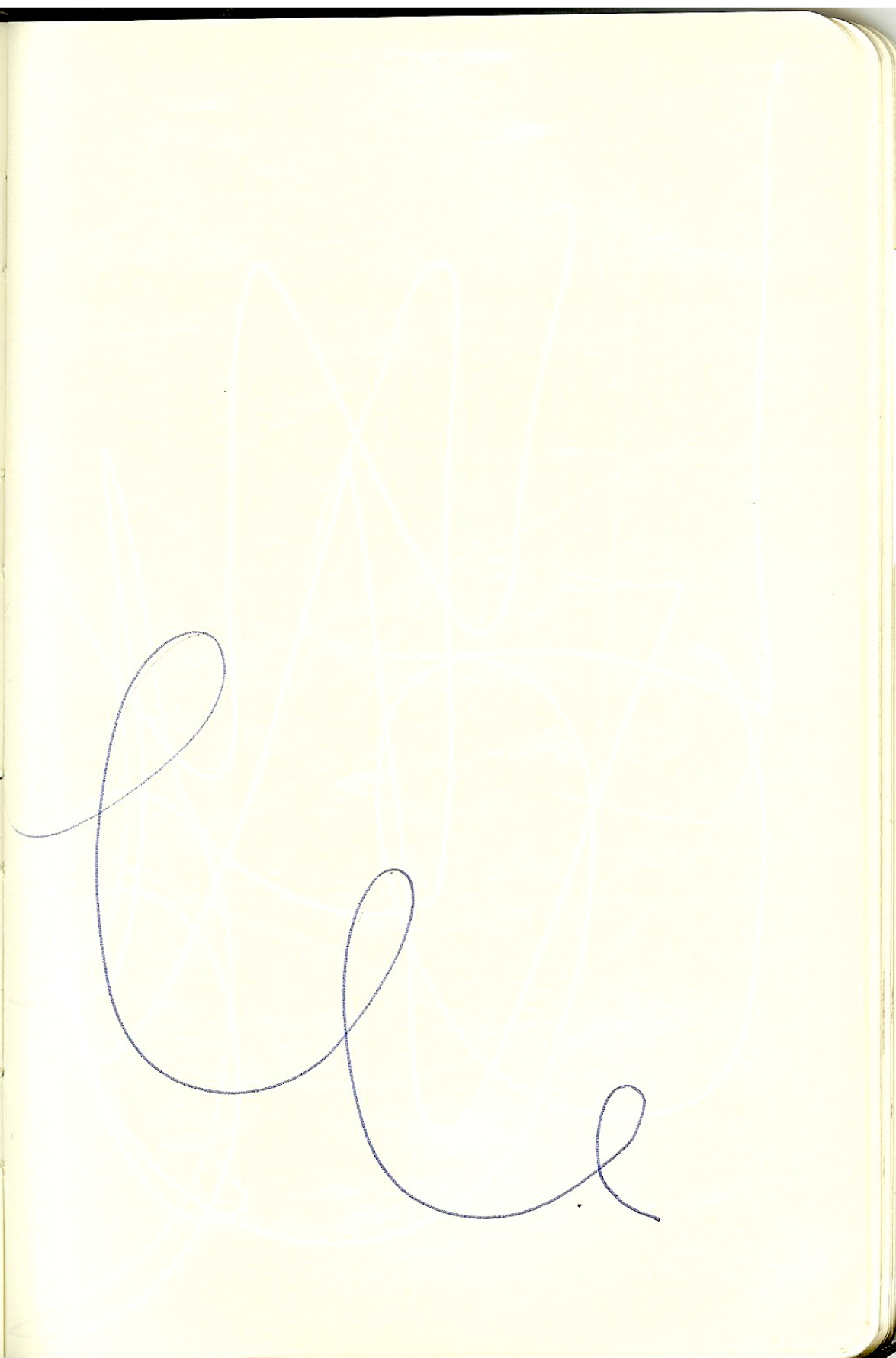
Wmms

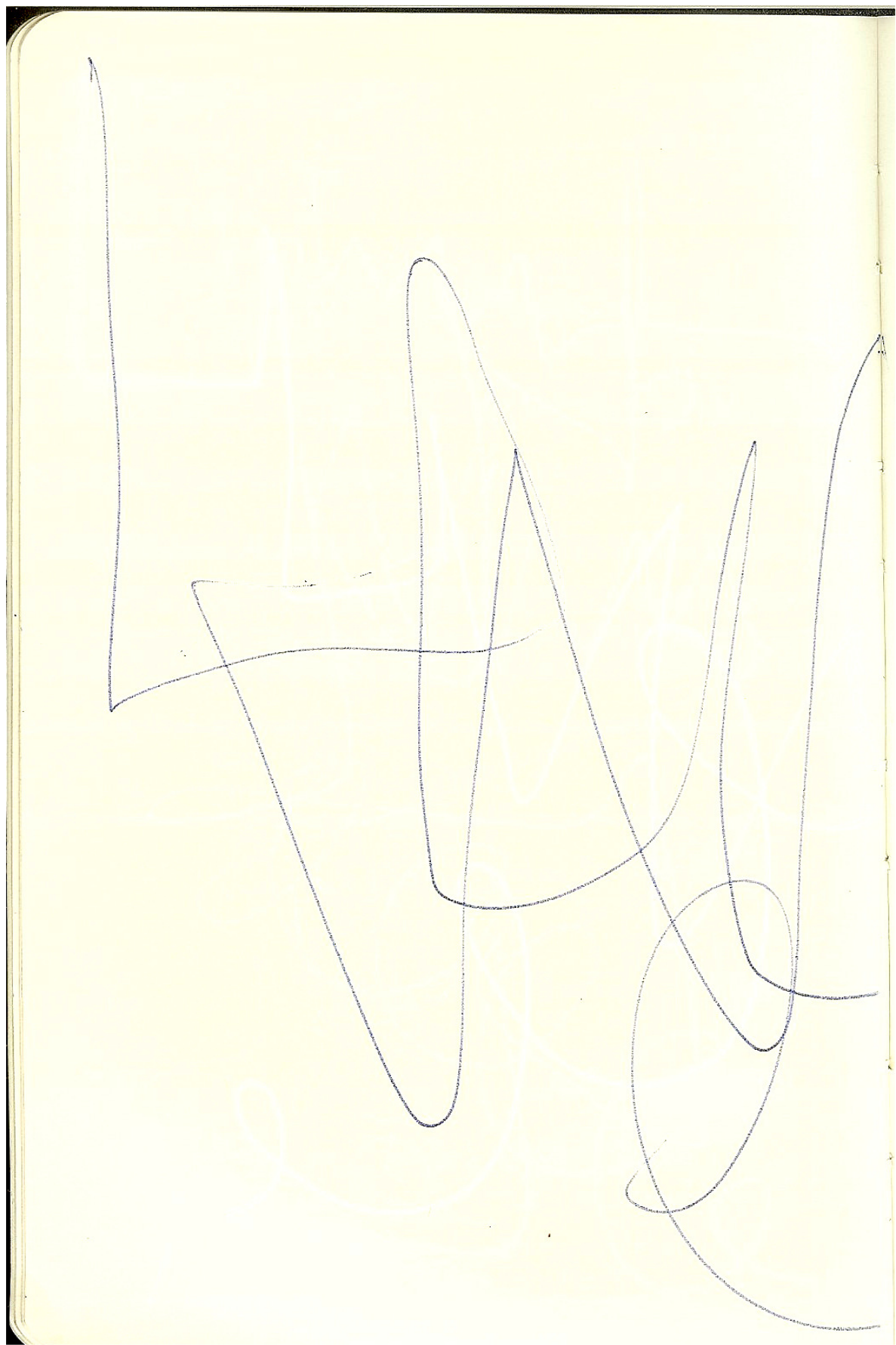
Wmms

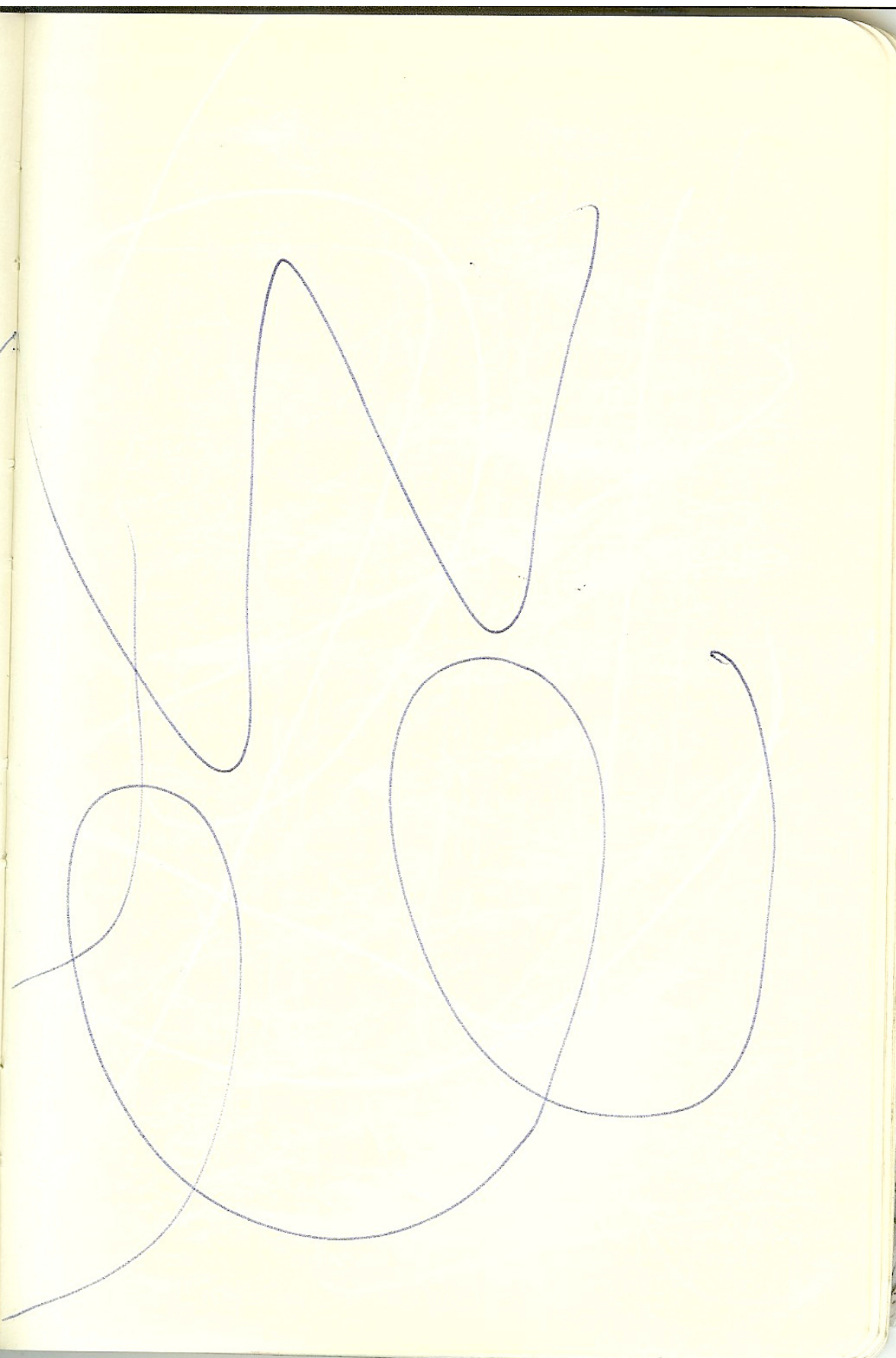
lelele

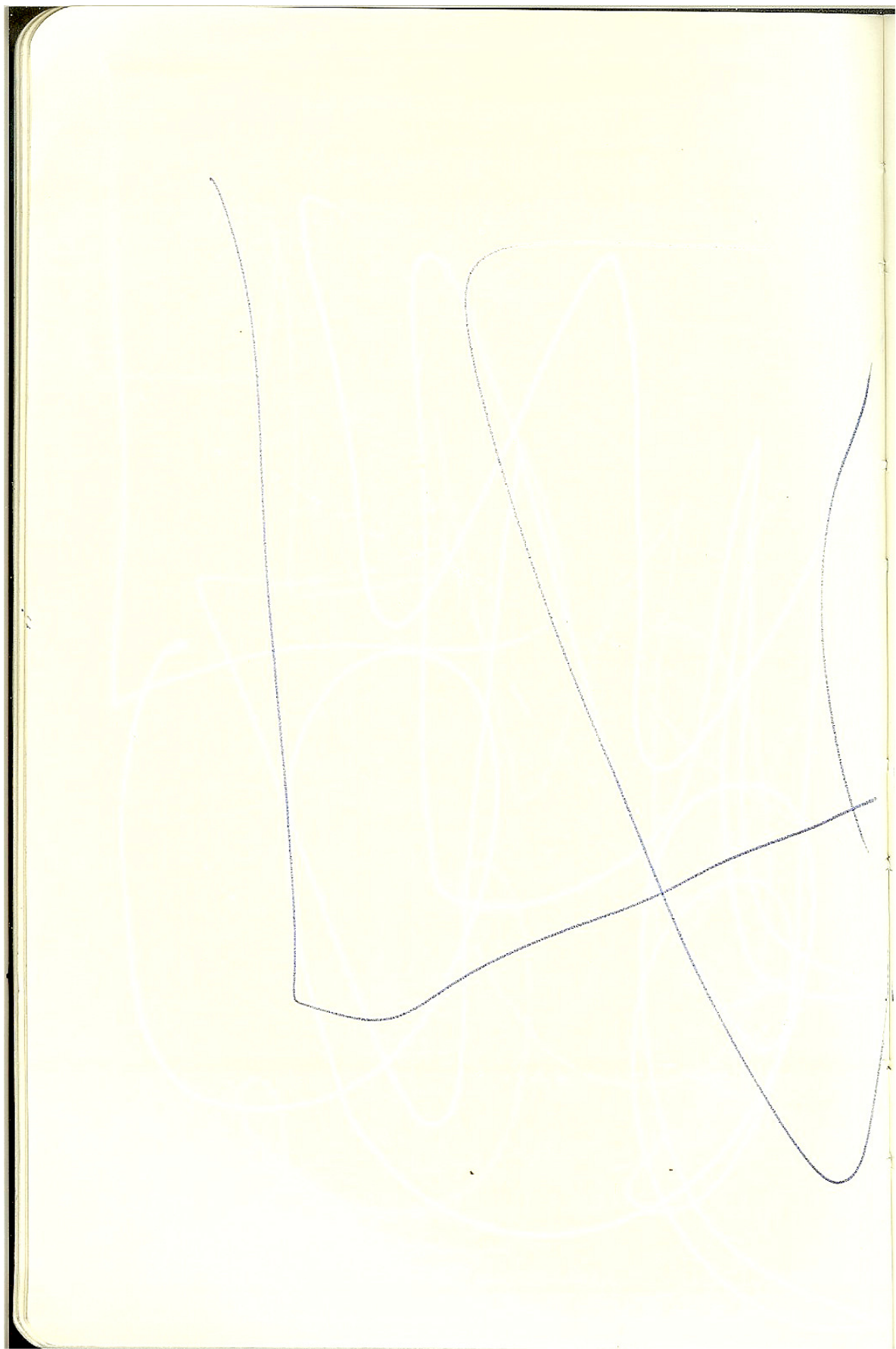


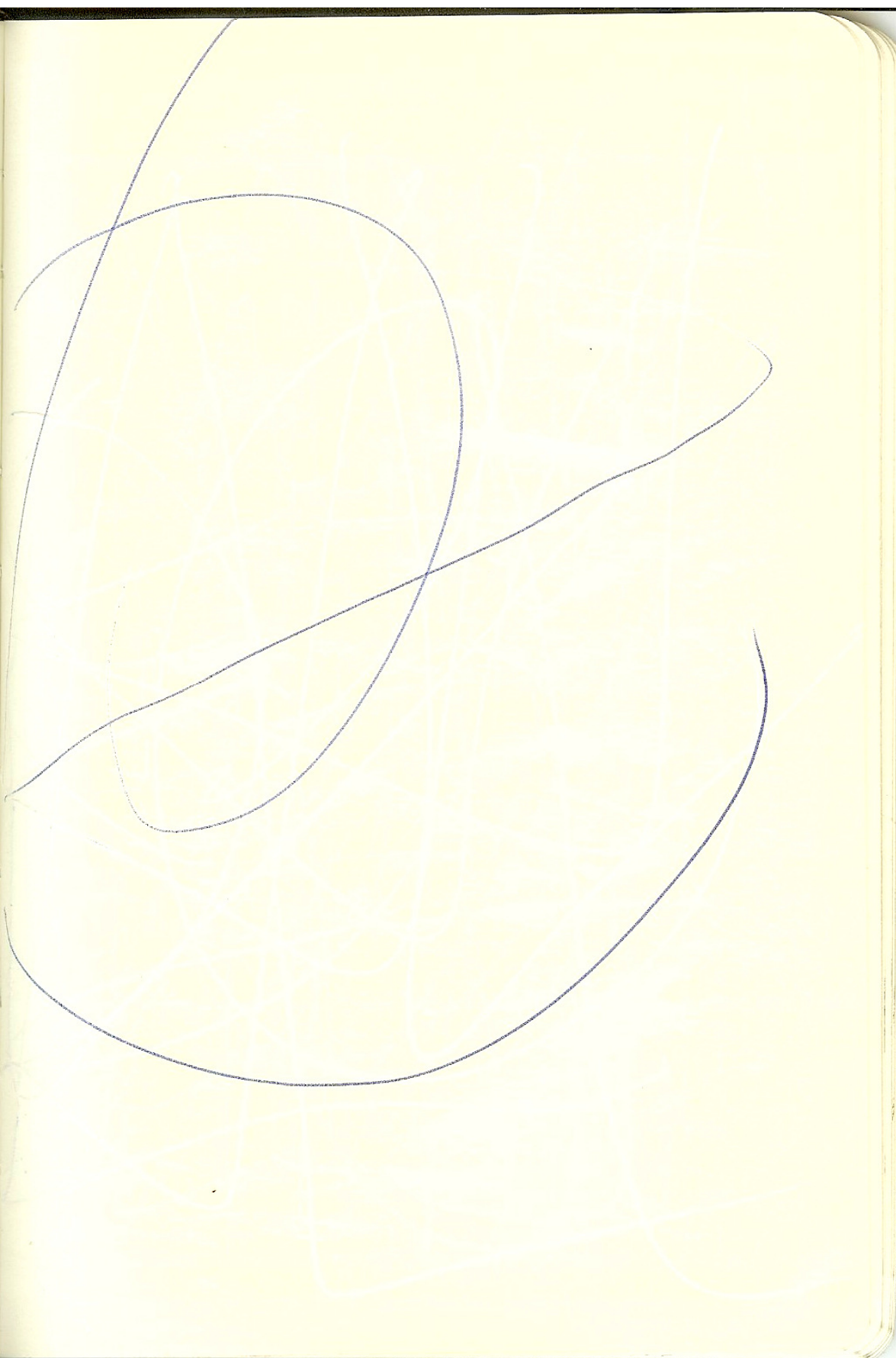


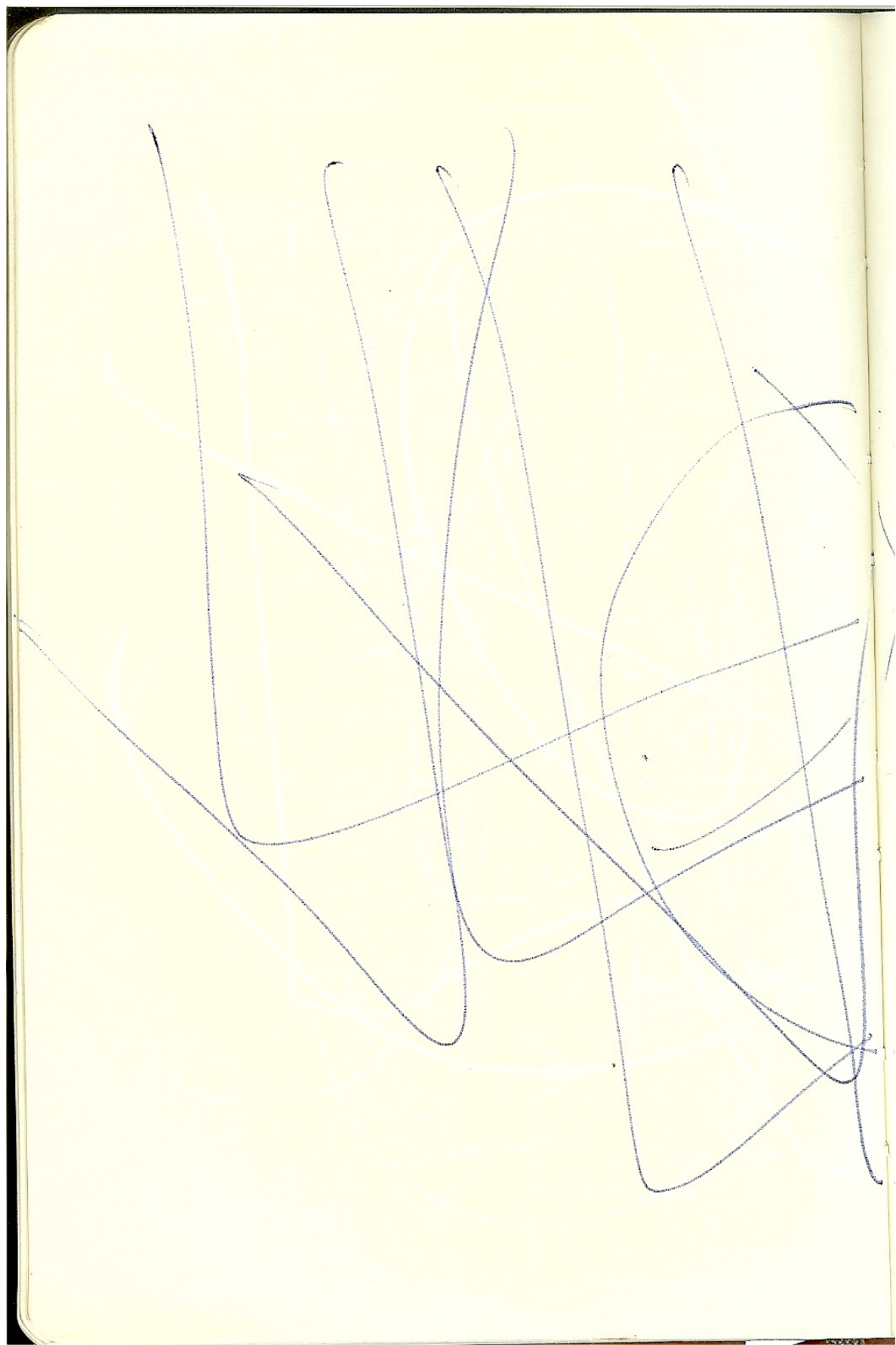


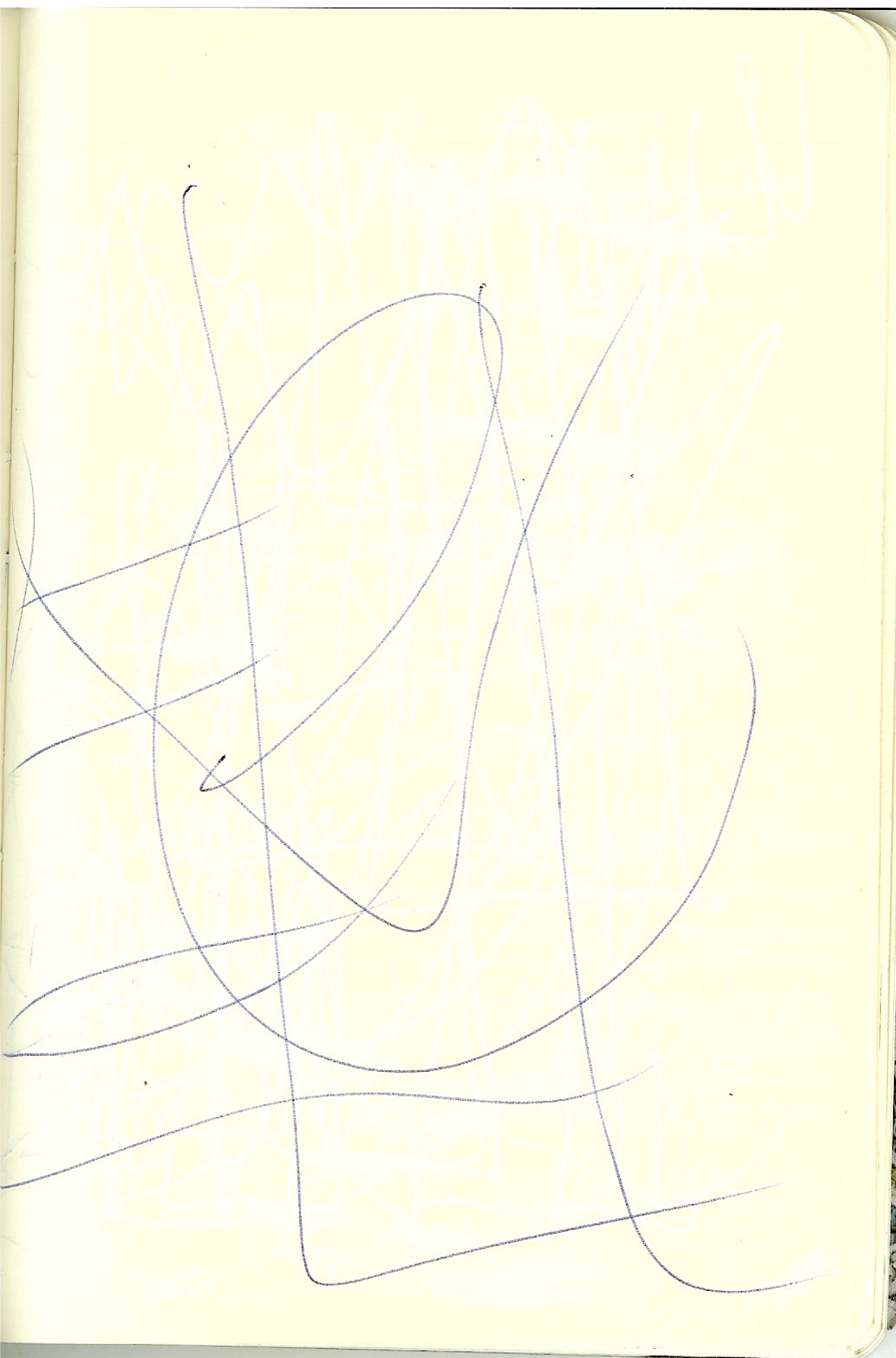


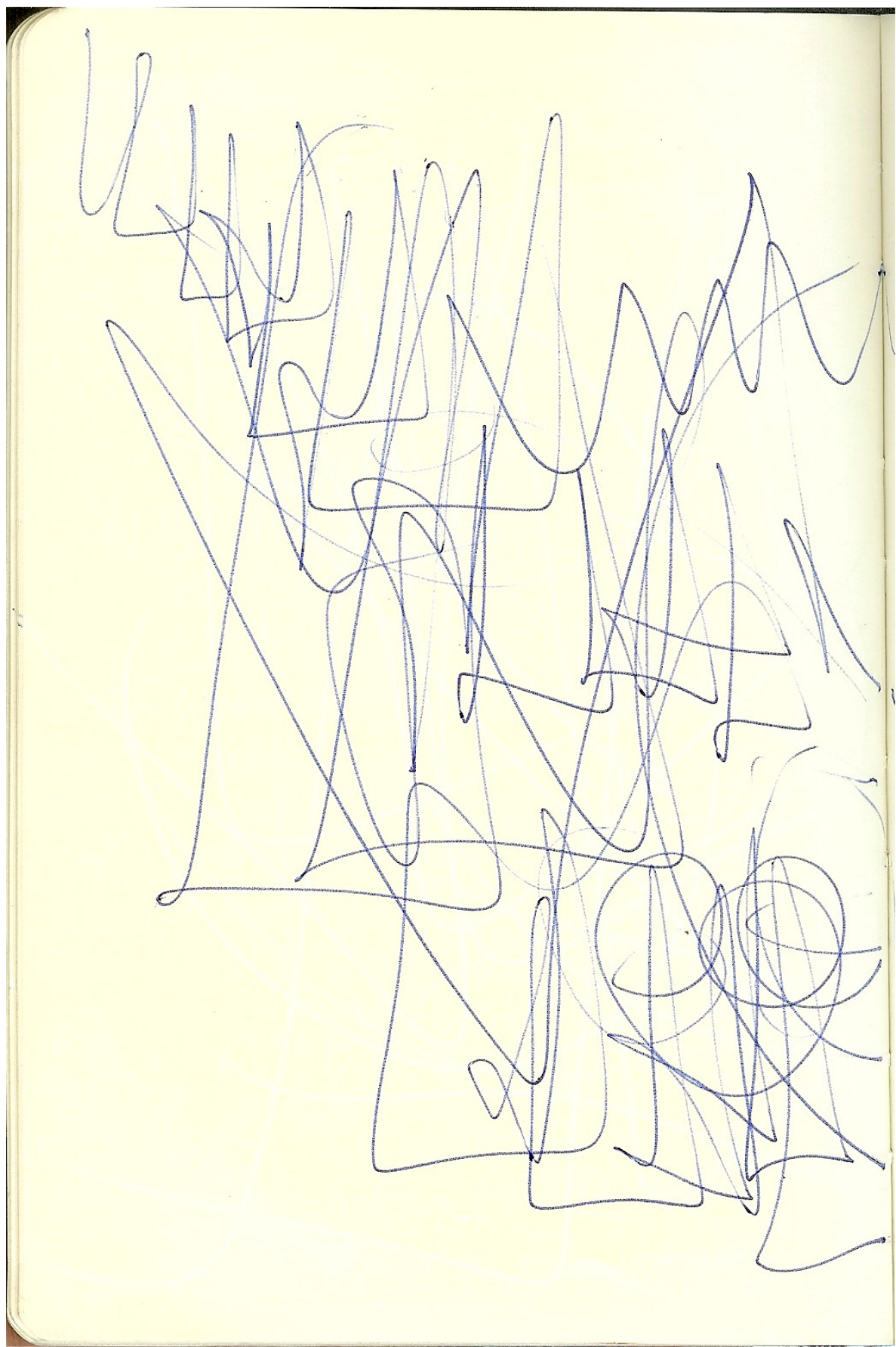


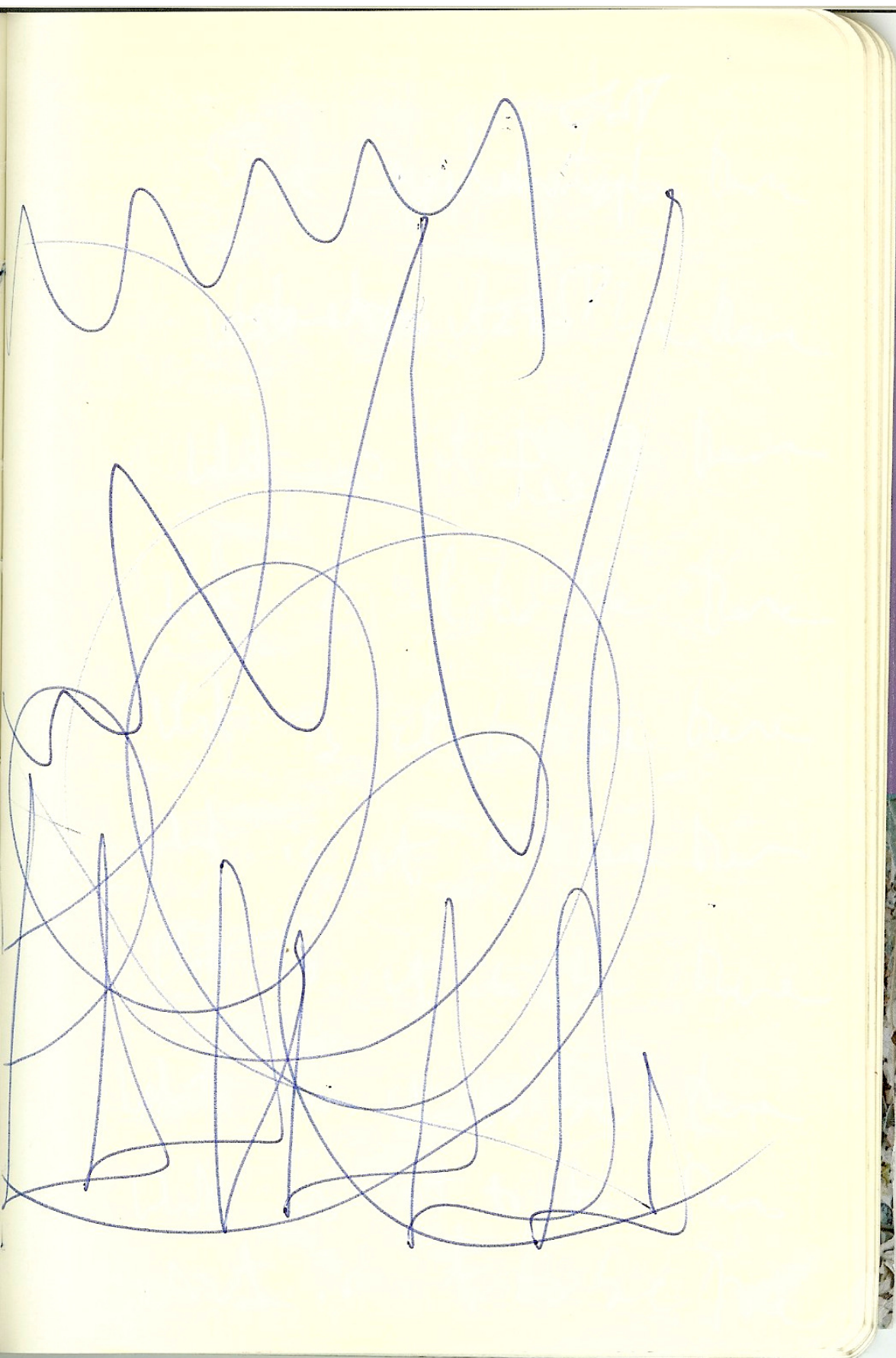












This
privilege
this sadness

fleet

What is it to be there

What is it to be there

What is it to be there

What is it to be there

What is it to be there

What is it to be there

What is it to be there

What is it to be there

What is it to be there

What is it to be there

is it to be there

is it to be there

is it to be there

is it to be there

is it to be there

is it to be there

is it to be there

is it to be there

is it to be there

is it to be there

it to be there

it to be there

it to be there

it to be there

it to be there

it to be there

it to be there

it to be there

it to be there

it to be there

to be there

to be there

to be there

to be there

to be there

to be there

to be there

to be there

to be there

to be there

be there

be there

be there

be there

be there

be there

be there

be there

be there

be there

there

there

there

there

there

there

there

there

there

there

in the eye

in the eye

in the eye

in the eye

in the eye

in the eye

in the eye

in the eye

in the eye

in the eye

How

How

How

How

How

How

How

How

How

How

How

How

How

How

How

How

How

How

How

How

How

How

How

How

How

How

then

then

then

then

then

then

then

then

then

then

now

now

then

now

now

now

then

now

then

then

then

then

in the eye now

then

there

in the eye now

then there

to be there then

in the eye

now

it to be there then

in the eye now

what is it to be there

then in the eye now

still

in the eyes now

to be there still

in the eyes now

it to be there still

in the eye now

what is it to still be there

in the eye now

to be there it

what is it still

in the eye now still

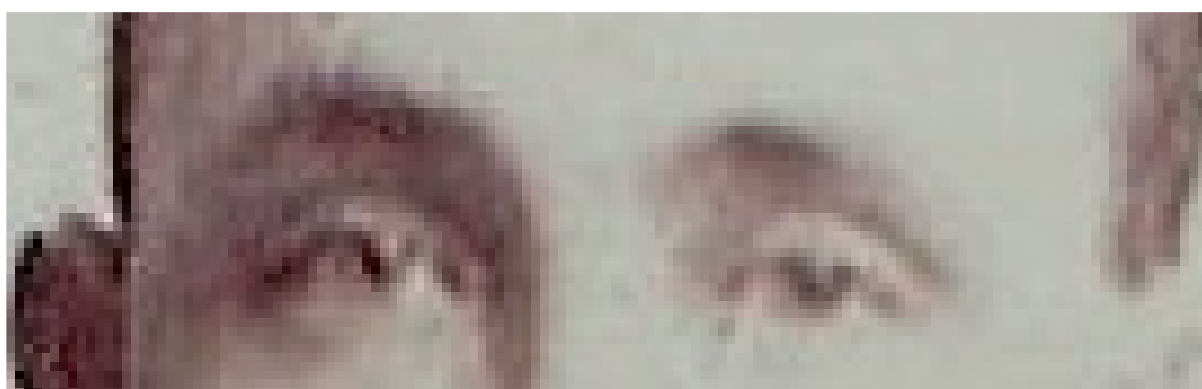
in the eye now

in the eye now

still

to be there still in the eye

now

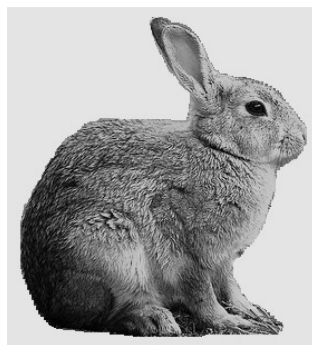




Based in Donegal, Aodán McCardle currently practices improvisational Performance Writing, making particular use of the physical body of writing, projected image, and text sequences, along with other multimedia atmospheres. Aodán has two

books of poetry published to date, *SHUDDERED* and *IS ing*, the latter being a responsive transcription of improvised performances between 2007 and 2011.

LllOovVee is a performance piece/poem transcribed akin to the poems from *IS ing* but without the fidelity to listening which formalized the earlier book. Instead the impulse towards score for future performance and the consideration of the act of looking as a form of reading becomes the resistance that needs to be negotiated.



<http://smithereenspress.blog>

smithereens.press@gmail.com